



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

of this month, after an illness of eleven days. I know not any private gentleman, whose loss has occasioned a more sincere or more universal concern. The delicate sensibility of his writings, the consummate elegance of his taste, the beauties of his conversation, and the virtues of his heart had procured him a most extensive acquaintance, and every one of these aspired to his friendship, so that I know not an Instance of an event of this kind more deeply or more generally lamented. . . . But he is gone; yet tho' he is snatched from us, he still survives in our memory, and his fame will survive to ages, when we shall be no more."

WM. H. HULME.

Western Reserve University.

---

*L'Auberge et Autres Contes* par Guy de Maupassant, avec Introduction, Notes et Vocabulaire par Dr. A. SCHINZ. New York: William R. Jenkins Co., [1911]. 16mo., xiv, 177 pp.

This volume contains the following stories: *L'Auberge*, *Le Garde*, *La Mère Sauvage*, *Le Bonheur*, *L'Infirmes*, *La Main*, *Les Deux Amis*, *L'Aventure de Walter Schnaffs*. To illustrate one side of de Maupassant's genius, namely, his morbidity, no better selection could be made, for with the exception of *L'Infirmes* and *L'Aventure de Walter Schnaffs*, all the stories are gloomy and even gruesome; something more cheerful should be read besides, else the students will have a distorted view of the writer. We should not lose sight of the fact that he had a keen sense of humor; yet, to the editor's justification it should be added that few of the humorous stories are fit for class use.

The editing has been done with much care and the little book can safely be recommended to teachers and students. The print is clear, but the binding is poor; the paper cover coming off after very little handling. Lines are not numbered.<sup>1</sup>

The edition is intended for beginners. The notes and vocabulary therefore are unusually—-I feel inclined to say unduly—full. Still, opinions may well differ on this score. I should say, however, that an introduction in French, pitched rather high, is likely to be useless to pupils who are in need of a vocabulary that gives the English equivalents for *chambre*, *chaise*, *carcasse*, *généreux*, *régiment*, etc., but who will look in vain for the much more difficult words of the introduction. Leaving the introduction out of consideration, and taking the editor's point of view, I venture to make the following remarks:

P. 10, l. 11. *Il était d'un naturel dormeur*. Neither *naturel* as a noun nor *dormeur* as an adjective is given in the vocabulary; ll. 23-25. *La neige . . . capitonnait les rochers*; I should prefer 'padding' the rocks to 'stuffing' or 'tufting' suggested by the voc.—P. 41, l. 5. *Il est des coins* is not explained, while l. 8 *nous autres* is given ten lines; reference is made to the Spanish *nosotros*, which, by the way, means 'we' as well as 'us.' The statement that *nos otros* occurs in the *Alexis* is doubly incorrect, since *otros* is not the Old French form, and since, if the reference is to *Alexis* 101c., the *anostros* of the manuscript can not be interpreted as having any connection with *altres*.—P. 42, l. 11. *fourrager* applied to a dog 'nosing' or 'hunting' in bushes is not to be translated by 'foraging'.—P. 44, l. 14. *chair blonde* should be translated by 'fair complexion,' hardly by 'blond skin'.—P. 50, l. 2. *ardent* applied to a burning house is not given in the voc.—P. 55, l. 18. *timbre* does not mean 'intonation' but 'timbre' also in English; it refers to the quality of the sound and not to the rhythm or pitch of a sentence as does intonation.—P. 58, l. 24. *gagner* with the meaning of 'reach' (a place) is not in the voc., neither is p. 59, l. 7 *se jeter à*

P. 9, l. 16 *partagé*; p. 11, l. 26 *les*; p. 19, l. 24 *le réveillait*; p. 20, l. 11 *absolue*; p. 50, l. 9 *détruit* and *celui*; same page, l. 22 *Là-dedans*; p. 58, l. 1 *L'Italie*; p. 82, third paragraph, lines mixed up; p. 34, l. 10 *mal-propre*; p. 93, ll. 17-18 are transposed; p. 127, note to 31. 20 read *eu* in both lines; p. 128, note to 35. 3 *Norman patois*; p. 130, note to 43. 18 read *hommes*; p. 131, note to 45. 18 *chair à canon*; p. 132, ll. 1, 2, 5 read *2e* and *1e*; p. 136, note to 67. 21 no accent on *pilon*; p. 148, note to 117. 17 read 1802.

<sup>1</sup> Typographical errors (correct forms only are given):

*la mer* referring to a valley or a river.—P. 60, ll. 9–10. *Il semble que tout soit*. This subjunctive should be explained and attention called to *Il me semble* with the indicative; lack of space cannot be alleged, since several lines of the notes are devoted to each of such familiar words as *vendetta*, *cotillon*, *hussard*, for the latter of which even the Hungarian etymology is given.—P. 67, l. 1. *arriver* in the sense of ‘happen’ is not in the voc.; l. 2. *je venais de* is nowhere explained, while *se mettre à* or *se remettre à* is explained eight times at least.—P. 69, l. 15. *à la dérobée* has a note and also a place in the voc., while l. 22 *ce vague de l’œil* is nowhere explained. I hardly see the need of a note to p. 79, l. 1 *On faisait cercle autour*; but *à cheval sur une chaise* on p. 82, l. 24 and *mauvais plaisant* on p. 85, l. 11, *ça ne doit pas être ainsi* on p. 88, l. 23 are much less obvious to the student.—P. 91, l. 1 *Paris . . . râlant*, and l. 25 *s’étaient pris d’amitié*, should be noted; l. 3, same page, *n’importe quoi* might be passed over, since *n’importe* is in the voc.—P. 92, l. 19. *roussi*, speaking of trees made yellow by the autumn blight should not be translated by ‘burned.’—P. 93, l. 22. *A la pêche donc*; this popular *donc*, meaning ‘why,’ should be noted.—P. 106, l. 3. *siens* for ‘his family’ is not given; this would not be considered superfluous for students who find in the voc. *sien*, *-ne* (pron., m. f.) ‘his,’ ‘hers.’—A word might be said about the position of the pronoun in *le pouvait dénoncer* (l. 16, p. 107 and elsewhere, apparently a favorite construction of M.).—Pp. 110–111. *Pour et contre* is not explained.—P. 111, l. 11. *il sortit sa tête*; the voc. does not give *sortir* with the meaning of ‘stick out.’—P. 124, note to p. 19, l. 22. The rule for inversion of subject after *à peine*, *peut-être*, *toujours*, *aussi* (rule quoted three times) is too radically stated, because in several instances, not noted, it does not apply; e. g., p. 27, l. 12, *aussi je ne l’ai jamais raconté*.—P. 143, note to p. 96, l. 24. The student who has ever fished with a float on his line knows that the thread does not pass through the quill.

J. L. BORGERHOFF.

Western Reserve University.

GOETHE'S GESPRÄCHE. Gesamtausgabe, neu herausgegeben von Flodoard Frhr. von Biedermann unter Mitwirkung von Max Morris, Hans Gerhard Gräf und Leonhard L. Mackall. Leipzig, 1909–1911. 5 vols., xvi + 556, viii + 672, viii + 520, viii + 496, xviii + 508 pp., geheftet 20 Mk.

Dieser Preis ist für die starken und schönge-druckten Bände sehr mässig: ein Umstand der heute hervorgehoben zu werden verdient. Zudem erfährt die neue Ausgabe gegenüber der alten eine Verbilligung um 60 Prozent, wogegen die Zahl der Einzelgespräche um etwa 1900, d. h. um mehr als das Doppelte, vermehrt erscheint. Dem Herausgeber standen aber auch Helfer zur Seite, wie er sie für seine Zwecke nicht besser hätte wünschen können. Allerdings brauchten sie hier nur ihre bibliographische Stärke zu entwickeln. Selbstverständliches Ziel war Vollständigkeit, soweit diese den Herausgebern augenblicklich möglich: In ein paar Jahren werden aus entlegener brieflicher und gedruckter Literatur ein paar Dutzend neuer Minora einzureihen sein. Das Wort *Gesamtausgabe* hätte also lieber wegb bleiben sollen: der alte Biedermann war es in eben dem Sinne wie dieser hier. Es ist auch wol hauptsächlich aus einer leicht zu entdeckenden Koketterie mit auf den Titel gepflanzt; so etwas ist ja modern.—Dass manches Minderwertige mitläuft ist nur natürlich. Aber wie oft kommt es auf ein Datum, ein Wort, eine kleine Einzelheit an, die für irgend einen Zweck von Wichtigkeit sein mögen. Reichliche Register helfen zur Auffindung oder Drangabe des Erwarteten.

Die alte Ausgabe war überaus sorgfältig gearbeitet: ob es die neue gleichermassen ist? Eine Stichprobe, die ich angestellt habe, ist jedenfalls denkbar ungünstig ausgefallen. Es fällt das umso unangenehmer auf, wenn die erste Ausgabe die betreffende Sache richtig dargestellt hatte. Band 1, Seite 169, wird der bekannte Besuch, den Bürger unmittelbar nach dem Abschluss seiner zweiten Gedichtausgabe bei Goethe gemacht hat, in den Anfang Juni 1789 gesetzt. Wahrscheinlich weil Goethe am 19. Juni—nicht *Januar*, wie Biedermann 5, 28